

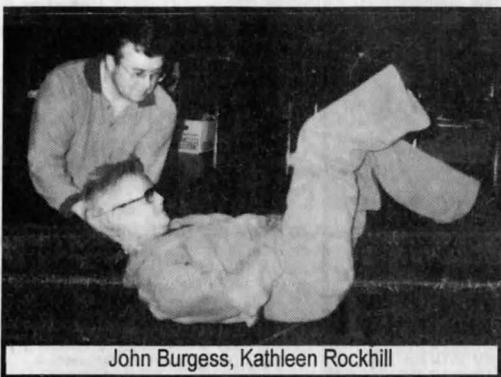


Spring 1999

TTA Reports



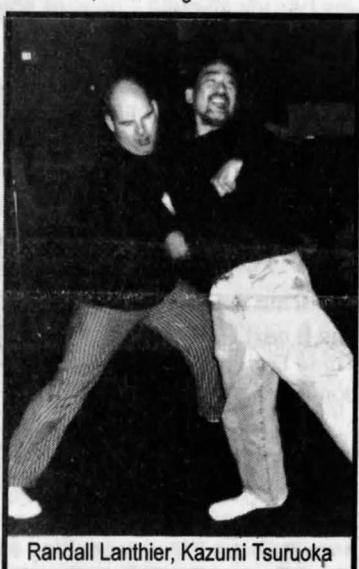
Front row kneeling (l to r): Kathleen Rockhill, Alex Bulmer, Rachel Gorman. 2nd row (l to r): Spirit Synott, Marye Barton, Viv Moore, Kazumi Tsuruoka, Miriam Rother, Mark Brose. 3rd row (l to r) Liz Dixon, Randall Lanthier, Rose Jacobson, John Burgess.



John Burgess, Kathleen Rockhill

BODY LANGUAGE

A Workshop Exploring Movement
Expressions for the Disabled
Performer



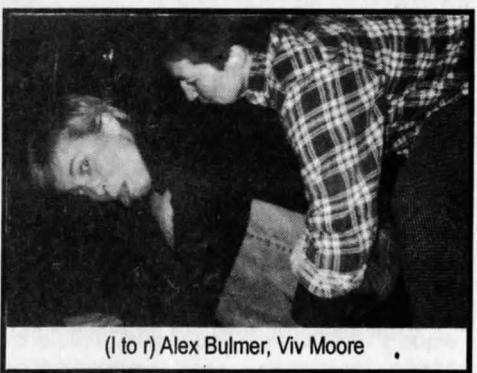
Randall Lanthier, Kazumi Tsuruoka



(in chair) Spirit Synott, Marye Barton



Liz Dixon, Mark Brose



(l to r) Alex Bulmer, Viv Moore

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Executive Director's Report

by Jessica Fraser

Sometimes members ask me what services and activities are available to them through the Toronto Theatre Alliance. Their question really is "Is there any value to being a member of the TTA?"

Of course, everyone knows about the Doras, but did you know...

- That there are many relevant resource materials in the TTA library that you can use anytime and that new publications/periodicals and magazines are purchased on a regular basis
- That the TTA conference room can be booked free of charge by TTA members for small-group meetings
- That a computer and printer is available to use here in the office on a first come first served basis for grant writing, script editing etc.
- That the TTA maintains a comprehensive database of shows and opening nights to help you plan your season
- That staff members are available for consultation on any number of issues from how to mount a production to crisis intervention
- That the TTA sends information about your shows to 350 hotel concierges and 250 journalists across North America
- That the TTA is coordinating 8 professional development workshops this season and 6 next season. Topics include corporate fundraising, First Aid/CPR, Indie Theatre Trade Forum, Board Presidents Round Table, movement-based disability workshop, commercial producers seminar
- That through T.O.TIX, the TTA put \$1.3 million into the box office revenues of participating companies this season alone
- That the TTA is launching a cost effective theatrical insurance program
- That the TTA makes deputations and presentations before appropriate bodies on issues of concern to the theatre and dance community
- That the TTA maintains a web site and 1-800 number to provide easy access to journalists and tourists to information about your productions
- That staff members regularly speak to local, national and international journalists about Toronto's cultural scene
- That discount rates are negotiated in the print media for TTA members
- That the TTA produces the Dora Mavor Moore Awards

These are just a few highlights. I trust you will consider the modest membership fee an investment that assists the TTA to improve the environment for theatre and dance in Toronto by providing valuable services to its members and by being the "voice" of the community to legislators, funders and the general public.

TTA Reports

TTA Reports is intended to be a vehicle for airing discussion about issues affecting the Toronto professional theatre and dance communities. The TTA welcomes contributions from its members. The next issue deadline is June 23, 1999.

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The TTA is supported by

City of Toronto, through the
Toronto Arts Council
City of Toronto, Economic
Development Division
Ontario Ministry of Citizenship,
Culture and Recreation
Department of Canadian Heritage

TTA Reports is published seasonally by the
Toronto Theatre Alliance, 720
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Ontario M5S 2R4 Phone: (416) 536-6468
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AIR CANADA 
Air Canada is the official airline
of the Toronto Theatre Alliance

Cross Cultural Page

by Rose Jacobson



Notes on "BODY LANGUAGE"

A Workshop Exploring Movement Expressions for the Disabled Performer

January 25th - January 30, 1999

Monday, January 25

The pressures of 8 months' preparation melt before the palpable excitement of this remarkable group - all gifted performers, creators, educators. Disabled and non-disabled artists will share in the week's work - core artists **Meiko Ando, Marye Barton, Mark Brose, Alex Bulmer, John Burgess, Liz Dixon, Joe Duffy, Kathleen Rockhill, Spirit Synott, Kazumi Tsuruoka**; collaborating artists **Shawn Campbell, Rachel Gorman, Randall Lanthier, Viv Moore, Lynda Hill, Miriam Rother**, our Movement Specialist, has just arrived from Budapest and, jetlag notwithstanding, she is virtually humming with anticipation. **Fides Krucker** will be here by 4:00 to lead a voice session. I have finally parked all the cars in the icy back lot of Can Stage! Time to get down to work.

Is there a whole new language to be discovered here that communicates in an entirely different way? Able-bodied people always refer to "body language" - what they really mean is "able-bodied language". Can we turn this around artistically and professionally? Can the performers in this group make statements about what it feels like to be disabled, about aspirations, hidden thoughts, things they never want to hear again? Can these statements be physicalized? This is an opportunity to focus on a specific aspect of both disability and theatre - movement. The workshop is a chance to get into space and to bring our findings back to the professional arena.

Wednesday, January 27

The rehearsal hall is an incubator, a laboratory, a sanctuary. Today it's been transformed into a swaying, undulating, gliding space accompanied by breathing and syncopated sounds. Miriam's introduction to the process has been clear. Over the week we are creating a working lexicon, at first based solely on physical directions which are gradually being extended to create physical tableaux, then more complex phrases, choreographies. Physical direction helps externalize the internal, so that messages from the body can then be fused with imaginative and text-based imagery to begin the journey towards individual expression. We are exploring anything and everything the body or a particular body can do. We'll discover a range of movements that can express what is both within and outside our specific experience - surely the primary goal of every trained performer. Contrasts, extremes, line, the bases of the body, alignment, direction are all being incorporated. Improvisation helps us access our utmost possibilities.

Fides says everyone in this world "holds their breath", withholds breath and therefore blocks energy. We talk about our relationships to our own voices. Touch, massage is used to make the breath visible, to accompany its journey throughout the body. Imagination and body share in moving breath, and everyone is lying on the floor by now, Kazumi has a gorgeous sound; he's howling like a wolf. An opera of sighs, moans, deliberate and random voicings makes this feel like a birthing room. Spirit says she feels more sensation in her legs, Randall says he experienced a growing body heat; having arrived tired he now feels energized.

Friday January 29

Earlier in the week we moved through imagined honey, water, small, round, angular spaces. Now we're working a lot in pairs. Working with the body's bases is heavy and earthbound compared to the other exercises - gravitational. People have overcome their exhaustion to work. Today we focus on the bases using the image of trees. Extraordinary paired pieces have emerged and suddenly we're making art.

Yesterday, some anger erupted over the abrupt entrance of a group of videographers who had requested to shoot our session. Their approach felt so intrusive we asked them to leave. Right on! This workshop is about empowerment

among other things and the process must remain in the hands of the participants. Conversation during our daily wrap has been extremely vital, honest, radical. The workshop has been an opportunity for the artists to create from their own well of social as well as physical experience, their own anger, passion and wisdom. Today we finalize the components of tomorrow's presentation to take place before an invited audience of theatre associates, artistic directors, peers, friends. It will combine a transparent view of our working process with more formal pieces. I think it's going to blow the audience out of the water.

Saturday, January 30

The rehearsal hall is uncluttered and naturally lit with seats ringing the periphery of the space. There is plenty of room for those performers in wheel chairs to move expansively and for audience members to view the work from different angles. I'm a little nervous because I am participating in the presentation but I feel focused and very lucky. As I tell the audience during my brief introduction, this has been one of the most interesting and precious weeks of my life. Everything I believed true and possible has been confirmed - the creative strength and potential in those performers who move differently, the abundant evidence that different physical abilities can and do enrich the artistic impact and significance of a theatrical work, the obvious and fundamental right and ability of the disabled performer to participate fully in professional theatre enterprise.

As expected, our audience was riveted by what they saw. One choreographer exclaimed that he had not witnessed such exciting dance exploration in years. There was an edge and an urgency to the work, an artistic honesty fuelled by imagination, drive and courage. By having something powerful to say. The collaborative potential within this ensemble is enormous as evidenced by partnerships that have already developed during the workshop.

But what of the theatre community as a whole? One audience member put it simply in her question: "The work done here was tremendous. It's ripe with possibility. So...what next?"

I replied "I thought you'd never ask!" For me the answer is quite obvious. The links we at the TTA have forged with disabled artists are integral to our mandate and we intend to expand and continue services to our best ability. But we are not a producing company. Our strength lies in reaching out, developing connections and creating opportunities for formal relationships between disabled artists and members of the theatre producing network to occur. Disabled performers, writers, directors want and need access to work in the community. Work with this constituency ultimately falls within the artistic programming of the theatres themselves. And this in turn requires artistic directors, producers and managers of theatres to educate themselves, to embrace the challenges if only for the rewards they will yield, and to accommodate, to the best of their abilities, the particular needs of disabled artists with some commitment of resources.

Postscript:

For more details on the workshop "Body Language", names or resumes of participating artists or to express an interest in becoming involved in our ongoing activities please call me at (416) 536-6468 x 24. Many thanks to the Air Canada sponsorship program and Canadian Stage Company. Enormous thanks to the Department of Canadian Heritage without whose support this project would not have been possible.



Kazumi Tsuruoka, Rose Jacobson, Miriam Rother



Miriam Rother, movement specialist and workshop leader

"CITOYEN/ARTIST/HERETIC"

1999 INDIE TRADE FORUM

May 15 & 16
Tallulah's Cabaret
Buddies in Bad Times Theatre
12 Alexander Street

Call Rose at the TTA for more information.

St. John Ambulance

Standard First Aid and Heart Saver (CPR) Course
Important skills for anyone working in theatre: FOH, production or administration!

Registration limited to 15 participants.

Sponsored by the Toronto Theatre Alliance

Monday, June 7 and Tuesday, June 8

8:30 a.m. - 4:30 p.m.

**Tarragon Theatre, Near studio
30 Bridgman Avenue, Toronto**

The standard fee for this course is \$79, however we will offer it to TTA members for \$50 and to non-members for \$79.

Registration on a first-come, first-served basis.

Please call Kelly at (416) 536-6468 ext.30.

Deadline for registrations May 15, 1999.

Politics Page

There's an Election in the Air!

by Jessica Fraser

On Tuesday, March 23, provincial Liberal leader, Dalton McGuinty and Culture Critic, Michael Gravelle held a press conference at the Canadian Stage Company to present the Ontario Liberal Party's vision for arts, culture and heritage in Ontario. They distributed a booklet entitled *Why Arts, Culture and Heritage Matter - what we heard and what we'll do.*

Members of the arts community who attended the event responded positively to the comments. Retired Theatre Ontario Executive Director, Sandy Tulloch, said "They've certainly thought about the arts in a very holistic way, which is very healthy."

The following are some highlights that directly relate to the performing arts.

- Immediately strike a Premier's Advisory Council on the Arts, Culture and Heritage, made up of community representatives, to create an open and ongoing forum for discussing arts, culture and heritage policy development in Ontario.
- Develop, through consultation, and implement a comprehensive culture policy for Ontario that will protect, promote and nurture arts and culture development
- Commit to stable multi-year funding for the Ontario Arts Council; work to higher levels of public support for this important agency.
- Revitalize the Ontario Arts Council, increase its public profile, restore its non-political arms-length standing and improve its ability to support arts and culture across Ontario.
- Commit an additional \$5 million into the Ontario Arts Council budget to protect and nurture the development of emerging artists and community arts and to bring stability to the sector.
- Recognize the essential work of Ontario's arts service organizations and protect support funding.
- Complete a province-wide scan of what, where and how arts education is being applied by boards and schools across the province; encourage opportunities for involving professional artists, community groups and cultural institutions in arts education.
- Ensure that Ontario students continue to receive a well-rounded education that includes access to quality arts, drama and music classes in their schools.
- Take the lead in discussions with the arts, business and philanthropic communities to develop and encourage innovative new ways of supporting the sector
- Work with all stakeholders, including individuals, organizations and associations to address skill shortages in the cultural sector through a strategic sectoral training program.

If you are interested in reading the complete document, call Michael Gravelle's Queen's Park office at 325-1559 or drop by the TTA and pick one up.

Getting Priorities Straight at the Province

By Jessica Fraser

I was sitting reading the newspaper over breakfast on the morning following the Ontario Arts Report regional consultation when an article about a woman who had lost her husband in the Swiss Air tragedy caught my eye. She had experienced the agony of discovering that a loved one was aboard the ill-fated jet and had spent months trying to recover the wedding ring she had given her husband. Miraculously the engraved ring was eventually found in the wreckage, still on her husband's hand. Authorities reluctantly returned it to her when she refused to go away.

Reports on the cause of the crash and the difficulties in getting accurate information have made her angry, very angry... airline priorities seem to put profits ahead of passenger safety.

However, it was the next paragraph that really made me sit up and take notice. It seems that insiders in the industry have known for years that safety issues have been ignored and PASSENGERS ARE NOT REPRESENTED ON ANY BOARDS OR COMMITTEES THAT REGULATE THE AIRLINE INDUSTRY.

Would an industry really set policies and regulations with no consideration for and no inclusion of the millions of individuals that use its services each year?

By the same token I thought, could an arts council board constituted to set policies and funding programs affecting the lives and work of thousands of artists and arts organizations really allow itself to be exclusive of artists?

Sadly, the answer is yes. At this point in time there are no artist-representatives on the board of the Ontario Arts Council. Most boards of arts organizations welcome patrons and business people who bring their expertise to that fine balancing act between the show and the show business, whether it is a symphony, an exhibit or a play. But they also include artists. That's how the organization ensures that the creation and production of art, the core of its work is nurtured and developed by knowledgeable practitioners of that art.

I do not question either the integrity or experience of the current OAC Board members, however I think that without significant artist representation, this Board is not balanced and it cannot possibly properly fulfill its role shepherding the arts in Ontario.

The woman in the story at the beginning of this article has vowed to use any money she receives in compensation to tackle the airline industry and try to effect some attitudinal changes. I wish her good luck.

The Ontario Arts Report has been an extremely important consultative process and through its regional meetings it has provided an open forum for practitioners of all artistic disciplines. By the time you receive this newsletter, the final report will have been published. I look forward to reading the accumulated recommendations on issues such as peer assessment, arts education and of course the make up of the board.

The OAC Board of Directors will no doubt also receive copies of the report and its recommendations however there's no guarantee that they will listen or change! We may not have lots of dollars but we do have voices, pens, computers and phones. We are a well-educated, articulate group and we each have a vote in the upcoming provincial election.

It's up to each one of us to further the work of the Ontario Arts Report by continuing to press the Arts Council, its Board members and our MPPs. We know what's right and how this organization should be structured. It's up to us to inform the media and the public. If there has to be a revolution - so be it. Just don't start it without me.

T.O.TIX Report

by Brian Kremen

A MID-YEAR REPORT

Well, I've just finished my mid-season statistics to see how well T.O.TIX is doing during the 1998/99 fiscal year. And the answer is...just great!



Since September 1, 1998 (the start of our fiscal year):

- **\$544,146** was returned to participating theatres/producers. This represents a **30% increase** from the same period in the previous fiscal year.
- **22,357** half-price tickets were sold. This represents a **20% increase** from the same time period in the previous fiscal year.
- **155 productions**, representing **91 producers/theatre companies**, sold half-price tickets through our service.
- **75%** of all half-price tickets sold were purchased by people living **outside the Greater Toronto area** (and we've barely just begun tourist season).

T.O.TIX CUSTOMER ORIGIN SURVEY

Month	Number of ½ tix sold	Local	Tourist
September 98	3784	16%	84%
October 98	4363	25%	75%
November 98	3957	22%	78%
December 98	2399	29%	71%
January 99	1846	35%	65%
February 99	2690	34%	66%
March 99	3318	23%	77%
1998/99 season to date	22357	25%	75%

For those of you who are interested, here's a month by month breakdown of our Customer Origin Survey for this season, as at March 31, 1999. (Note: Local means living within the Greater Toronto area. Tourist means living outside the Greater Toronto area.)

P.S. Rob, Peter, Kevin, Ashley and Lanie say "Hi!"

1,330 FRONT ROW SEATS

JOHN W.H. BASSETT THEATRE

at

the metro toronto convention centre

For further information please call: Susan Mikloska at 416-585-8197, e-mail: smikloska@mtcc.com

255 Front Street West, Toronto, Ontario M5V 2W6

Members' Page

by Kelly Watanabe



NEW MEMBERS

Alianak Theatre Productions

556 Palmerston Avenue
Toronto, Ontario M6G 2P7
Hrant Alianak, Artistic Director

Burning Passions Theatre

509 St. Clair Avenue West, Box 73620
Toronto, Ontario M6C 2T7
Laurel Smith, Artistic Producer

Children's Hour Productions Ltd.

430 Signet Drive, Suite C
North York, Ontario M9L 2T6
James Aguanno, General Manager

Lamarre Unger Dramatic Theatre Inc.

118 Jarvis Street, #4
Toronto, Ontario M5B 2B5
Hilary Unger/Jacques Lamarre, Artistic Directors

Pochsy Productions

238 Palmerston Avenue
Toronto, Ontario M6J 2J3
Karen Hines, Artistic Director

Red Daddy Theatre

2 Spadina Road, #3
Toronto, Ontario M5R 2S7
Evan Brooker, Artistic Director

Skazmos Inc.

116 Concord Avenue
Toronto, Ontario M6H 2P3
Anna Pappas, Owner

Stark Naked Mad

19 Lascelles Blvd. #103
Toronto, Ontario M5V 2B7
Geoffrey Tyler, Co-Artistic Director

RENEWED MEMBERS

Buddies In Bad Times Theatre

Carousel Players
Crow's Theatre
DNA Theatre
Eclectic Theatre
Elgin and Winter Garden Theatre Centre
Esmeralda Enrique Spanish Dance Company
Gino Empry Entertainment
Hamilton Place
Heinar Piller Productions

Livent Inc.

Massey Hall & Roy Thomson Hall
Me & Mr. Jones Theatre
Moriah Productions
Mump & Smoot
Necessary Angel Theatre Company
Platform 9 Theatre
Rapier Wit
Shakespeare In Action
Soulpepper Theatre Company
The Canada dell'Arte Theatre Troupe
The Characters Talent Agency Ltd.
The Children's Group Inc.
The National Ballet of Canada
The Second City
The Theatre Centre
Theatre Direct Canada

RENEWED FRIENDS

M. Blumberg, J. Humpries, R. Macaulay, D. Rodrigues,
H. Zeifman.

SOMEBODY IS TALKING ABOUT YOU

Every year we get a package of articles from Tourism Toronto that were written about Toronto and most of the time the subject of theatre is mentioned. We've read the articles and want to share some quotes from the travel media about Toronto theatre because we want you to know SOMEBODY IS TALKING ABOUT YOU. Congratulations to everyone. Call Kelly x30 if you want a copy of the article.

"Better yet, many of Toronto's small theatres offer something refreshingly different for American visitors: Canadian plays about Canadian people."

"Just don't expect sumptuous sets and glittering costumes; what these venues offer is superior writing and acting talent, plus a defiant spirit that's refreshing in today's big-budget, blockbuster-dominated entertainment industry."

"I lingered in the lobby, listening to the emerging audience repeat their favourite lines and jokes. The theatre was such an intimate size, I felt as if I'd been in someone's living room. In a big city as big as Toronto, good things often come in small packages - if you know where to look."

- Webster, Barry. "Toronto, Way Off-Off Broadway." *Washington Post* Oct. 11, 1998.

"There's a vital theatre going on north of the 49th parallel - theatre that all too few American audiences, and American theatre artists - know about. The Canadian theatre scene is a thriving one, with its center in Toronto..."

"In the time I've been writing for NOW, I've seen the local performing-arts community burgeon, with the most exciting work coming from an independent-theatre sector that keeps renewing itself with new artists every two or three years."

"The statistics speak just as strongly for the power and energy of the local theatre scene."

"And the incentive for money-conscious producers - according to a report published by Tourism Toronto, ticket sales reached the \$300 million level in 1995."

- Kaplan, Jon. "North of Theatre Thrives." Back Stage May 1, 1999.

"But what everyone seemed to overlook was the consistent excellence of [Buddies In Bad Times] productions. The theatre has won numerous awards, as well as nurtured truly gifted artists."

- Webster, Barry. "Theatre Off Yonge Street, where smaller is better." Buffalo News June 14, 1998.

"The theatre and entertainment district around the CN Tower and the Skydome downtown stays thronged until late at night...."

- DePalmer, Anthony. "Toronto: An International City Close To Home." Intelligencer-Record July 26, 1998.

"It turned out that Toronto is rightfully proud of its theatre. Although we were off season, there was plenty of good stuff to see. *Two Pianos Four Hands* was created by two local lads, Ted Dykstra & Richard Greenblatt. The one set-two-character comedy has had great success internationally...The Royal Alexandra Theatre was a lovely showcase for this production."

"We had terrific seats for Second City's improvisational comedy, a 25-year retrospective of some of their popular skits. Performers here are in the Class-A League of improve, worth seeing for their quick and response skills."

"The Soulpepper Theatre Company's presentation of Moliere's *The Misanthrope* was high quality work, skillfully staged int he round by Robin Phillips...I wish I had been able to see Soulpepper's acclaimed *Don Carlos* as well."

"Anyone who remembers that great old movie palaces in New York would enjoy touring a reclaimed showplace - actually a pair of them - with the unique Winter Garden atop the majestic Elgin...Our jovial guide narrated fascinating histories for both theatres and described the

grand murals displayed on promenade levels at the Elgin. This tour was a highlight of my visit."

- Rollin Albert, Carolyn. "Toronto - Culture At A Discount." Singles Almanac February 1999.

MEMBERSHIP DUES

This is a friendly reminder that your 1999/2000 membership dues must be received at the TTA office by April 30, 1999. Only productions by members who have paid their membership fees by the due date will be eligible for inclusion in this year's Dora Mavor Moore Awards. Due to the very tight deadlines required by the jurors in the balloting process, extensions cannot be granted. If you require financial assistance in renewing your membership, please contact Mike Plaus at extension 28 to discuss payment options.

AIR CANADA PROGRAM

We have been advised by Air Canada that they will continue to sponsor the Visiting Artist and Observership Program for 1999. However, there are two significant changes to the program that members should note:

- Air Canada has added Europe to their list of destinations eligible for this program. You can now apply for travel awards to anywhere Air Canada flies in North America and Europe.
- All travel must begin no later than December 15, 1999 and must be completed by December 31, 1999, subject to certain blackout periods.

Accordingly, the next deadline for applications will be July 1st, 1999. For application forms or further information, please contact Mike Plaus at ext. 28.

SWITZER LEAVING

Theatre Direct Canada announced that Shelley Switzer will be leaving her position as General Manager to take a senior arts management position in her home province of Alberta effective June 1, 1999. Shelley has been with Theatre Direct Canada for more than six years. Good luck.

APPLAUSE FACTORY THEATRE OWNS HOME

More than 450 individuals, corporations and foundations have contributed to Factory's historic Brick By Brick campaign to purchase the facility and has been extremely successful. Factory Theatre Artistic Director Ken Gass and Managing Director David Baile signed the documents formalizing the purchase of the building and property at 125 Bathurst Street, originally built in 1869.

WORLD THEATRE DAY

March 27 was World Theatre Day and unfortunately there were not many activities, to our knowledge, to celebrate. We do know Young Peoples Theatre offered PWYC to the 7pm performance of the Nutmeg Princess. If your company celebrated in any way (a mention in your program, special prices on tickets, etc.), please let us know.

CHALMERS JURY UPDATED LIST

Please note that there has been a change to the jury for the 1999 Floyd S. Chalmers Canadian Play Award. The current jurors are: Michael Achtman, Joel Greenberg, Randi Helmers, Jon Kaplan, Dawn Roach, Glenn Sumi, Kate Taylor, Vit Wagner, Susan Walker. Please inform your box office, publicist and any others.

FINALISTS FOR THE 1999 CHALMERS CANADIAN PLAY AWARDS

The Ontario Arts Council Foundation announced the finalists for the 1999 Floyd S. Chalmers Canadian Play Awards and the Chalmers Canadian Play Awards: Theatre for Young Audiences. In the first category, 4 winners will receive \$25,000 each. In the second category, 2 winners will receive \$25,000 each. Winners will be announced at a reception on May 17, 1999.

The ten finalists for the 1999 Floyd S. Chalmers Canadian Play Awards are:

Beating Heart Cadaver

Written by Colleen Murphy, directed by Richard Rose, produced by Necessary Angel in association with The Canadian Stage Company.

Cherry Docs

Written by David Gow, directed by Richard Rose, produced by Volcano and Factory Theatre.

Easy Lenny Lazmon and the Great Western Ascension

Written by Anton Piatigorsky, directed by Chris Abraham, produced by Go Chicken Go and Moriah Productions.

Insomnia

Written by Daniel Brooks with Guillermo Verdecchia, directed by Guillermo Verdecchia with Daniel Brooks, produced by The Agusta Company and The Theatre Centre.

Lawrence & Holloman

Written and directed by Morris Panych, produced by Tarragon Theatre in association with du Maurier World Stage.

Patience

Written by Jason Sherman, directed by Ian Prinsloo, produced by Tarragon Theatre.

Risk Everything

Written and directed by George F. Walker, produced by Factory Theatre.

The Betrayal

Created by Leah Cherniak, Oliver Dennis, Maggie Hulak, Robert Morgan, Martha Ross, Michael Simpson, directed by Leah Cherniak, produced by Theatre Columbus.

The End of Civilization

Written and directed by George F. Walker, produced by Factory Theatre.

The Orphan Muses

Written by Michel Marc Bouchard, translated by Linda Gaboriau, directed by Edward Roy, produced by Topological Theatre.

The five finalists for the 1999 Chalmers Canadian Play Awards: Theatre for Young Audiences are:

Bed & Breakfast

Written by Ann Powell, directed by Sue Miner, produced by Puppetmongers.

Dib and Dob and the Journey Home

Written by David S. Craig and Robert Morgan, directed by Jim Warren, produced by Roseneath Theatre.

Nervous

Written by Leah Cherniak, directed by Sarah Stanley, produced by Cascade Theatre.

The General

Written by Robert Morgan, directed by Alec Stockwell, produced by Theatre Direct Canada.

The Spirit of Harriet Tubman

Written, directed and produced by Leslie McCurdy, presented by Prologue to the Performing Arts.

The Chalmers Awards and a related program of training grants are funded through an endowment given by the Chalmers family and administered by the Ontario Arts Council Foundation. The Ontario Arts Council manages the awards selection process. Award recipients from across Canada are chosen through nomination and peer assessment. Since 1972 when the Chalmers program of awards and grants was first established, over 700 artists have received more than \$6 million.

For more information contact Kirsten Gunter, OAC Communications (416) 969-7403.

Congratulations to all.

OPENING NIGHTS DIRECTORY

Apr 13	Kilt	Tarragon/Shaw Festival	Jun 1	The Pajama Game	Mirvish Productions
Apr 13	The Changeling	Theatre @ York	Jun 2	Dracula	Stratford Festival
Apr 13	The Fall	Movado Dance/Harbourfront	Jun 3	Macbeth	Stratford Festival
Apr 13	The Golden Ass	Canadian Opera Company	Jun 4	West Side Story	Stratford Festival
Apr 13	Waiting for Lewis	Theatre Direct Canada	Jun 5	Pride and Prejudice	Stratford Festival
Apr 14	Back From The War	George Brown Theatre	Jun 5	Waterloo	Shaw Festival
Apr 14	Dancock's Dance	George Brown Theatre	Jun 6	Three Golden Feathers	Solar Stage
Apr 15	Spring Rites 1999	DanceWorks	Jun 8	Notre Dame de Paris	David & Ed Mirvish
Apr 15	Facetious Penguin Inquest	Artemis Theatre Company	Jun 11	Ballet Creole	Ballet Creole
Apr 16	La Raccourcie	Théâtre Français de Toronto	Jun 11	Glenn	Stratford Festival
Apr 16	The Other Side of the Closet	Young Peoples Theatre	Jun 12	Children's Festival	Living Arts Centre
Apr 19	Much More Munsch	Touring Players' Theatre	Jun 21	Dora Mavor Moore Awards	Toronto Theatre Alliance
Apr 19	This Property/Talk to Me Like the Rain	Solar Stage	Jun 23	The Alchemist	Stratford Festival
Apr 20	Jolson	David and Ed Mirvish	Jun 24	Richard II	Stratford Festival
Apr 20	Peggy Baker	Movado Dance/Harbourfront	Jun 25	Kat & The Kings	Mirvish Productions
Apr 22	Chekhov 5 For Sounder And Moog	Canada dell' Arte	Jul 1	A Streetcar Named Desire	Soulpepper Theatre Co.
Apr 22	The Two Gentlemen of Verona	Stark Naked Mad	Jul 1	Endgame	Soulpepper Theatre Co.
Apr 26	Deadline	Stage Kids	Jul 1	Rock and Roll	Canadian Stage Company
Apr 27	Spirit of the Dance	Living Arts Centre	Jul 1	The Fringe	The Fringe
Apr 29	Chain Reaction	DanceWorks	Jul 1	The Play's The Thing	Soulpepper Theatre Co.
Apr 29	Corpus	Danceworks	Jul 3	Village Wooing	Shaw Festival
Apr 29	Danzz Cafe	Dancemakers	Jul 6	The Elfin Knight	Cliffhanger Productions
Apr 29	Kim Frank	Danceworks	Jul 8	The Madras House	Shaw Festival
Apr 29	Mayhem and the Naked Muse	Theatre Columbus	Jul 9	S.S. Tenacity	Shaw Festival
Apr 30	Hello...Hello	Pochsy Productions/Factory	Jul 10	Easy Virtue	Shaw Festival
May 4	Deadline	Stage Kids	Jul 16	Bell Canada Reading Series	Shaw Festival
May 5	Swan Lake	National Ballet of Canada	Jul 21	Riverdance -The Show-	Hummingbird Centre
May 5	That Dorothy Parker	Me. & Mr. Jones Theatre	Jul 24	King John	Shakespeare In The Rough
May 6	Better Living	Factory Theatre	Aug 5	Summerworks Festival	Summerworks
May 7	Mom Said There Would Be Cabarets	Feast of Fools	Aug 10	FAME the musical	David & Ed Mirvish
May 7	Our Town	Mirvish/Soulpepper	Aug 10	The School for Scandal	Stratford Festival
May 7	Snow White and the Evil Desmar	Children's Hour Prod	Aug 20	Uncle Vanya	Shaw Festival
May 12	Israel in Egypt	Tafelmusik	Aug 21	All My Sons	Shaw Festival
May 12	The Orange Fish	UNI Theatre	Sep 1	Plantonov	Soulpepper Theatre Co.
May 12	Then & Berenice	Skazmos Inc.	Sep 7	Cabaret	Mirvish Productions
May 14	Project Desire	Dancemakers	Sep 10	Enigma Variations	Mirvish Productions
May 18	Deadline	Stage Kids	Sep 21	Street of Blood	Canadian Stage Company
May 19	Angels of 999	Friendly Spike Theatre Band	Sep 23	La Traviata	Canadian Opera Company
May 23	Milk International Children's Festival	Harbourfront Ctr.	Sep 23	The Beauty Queen of Leenane	Canadian Stage Co.
May 25	Heartbreak House	Shaw Festival	Sep 23	The Glory of Handel	Tafelmusik
May 26	A Foggy Day	Shaw Festival	Sep 24	L'elisir d'amore	Canadian Opera Company
May 27	Rebecca	Shaw Festival	Oct 13	Mozart Masterworks	Tafelmusik
May 27	Teasing Gravity	Canadian Children's Dance Theatre	Nov 3	Purcell's King Arthur	Mirvish Productions
May 27	The Lion, The Witch & The Wardrobe	Living Arts Ctr.	Nov 9	Art	David & Ed Mirvish
May 28	Les Ballet de Monte-Carlo	Hummingbird Centre	Nov 10	Oliver!	Canadian Stage Company
May 28	You Can't Take It With You	Shaw Festival	Nov 18	Communicating Doors	National Ballet of Canada
May 29	Getting Married	Shaw Festival	Nov 20	Inspired by Gould	Canadian Opera Company
May 31	The Tempest	Stratford Festival	Nov 23	Lucretia	Tafelmusik
Jun 1	A Midsummer Night's Dream	Stratford Festival	Nov 25	A Tafelmusik Feast	

OPENING NIGHTS DIRECTORY

Nov 30	Leslie Arden In Concert	Canadian Stage Company
Dec 9	The Nutcracker	National Ballet of Canada
Dec 16	Handel's Messiah	Tafelmusik
Dec 19	Sing-Along Messiah	Tafelmusik

CALLS FOR NOMINATIONS

Check your mail and fax machine for Call For Nomination forms for both the Silver Ticket Award and the Barbara Hamilton Award. Both are due May 3, 1999. Please contact the TTA if you have not received them.

WORKSHOPS

EQUITY SHOWCASE THEATRE'S PROFESSIONAL DEVELOPMENT PROGRAMS for the spring include:

- Scene Study with Rosemary Dunsmore
- A Workshop in Auditioning for Musical Theatre with Avery Saltzman
- On-Camera Scene Study for Beginners with Bruce Clayton
- On-Camera Acting with David Rotenberg
- The Voice Clinic with Kate Lynch
- Audition Technique
- The Art of Acting Workshop
- Scene Study & Script Analysis for Stage/Camera
- Full Time Summer Training Conservatory

1999 TRAINING PROGRAM - THE SOULPEPPER KEY
July 19 - September 6, 1999. This unique program gives young theatre artists the opportunity to develop their craft while getting inside a classical repertory company. For seven weeks, 20 artists will comprise the Soulpepper Training Company. This company will have the privilege of working on the great texts of the world stage under the tutelage of Master Director Laszlo Marton, internationally renowned Canadian designer Michael Levine and the Soulpepper Theatre Company and training staff. For more information contact Diego Matamoros (416) 423-8204.

SUMMER SCHOOL IN MODERN DANCE COURSES
The School of Toronto Dance Theatre offers an intensive summer program of classes in modern dance. Taught by an outstanding and creative faculty of experienced teachers, this program provides training in Graham-based technique, modern barre work and repertory. Graham-Based Technique, faculty Wendy Chiles, Karen duPlessis, Sasha Ivanochko, Susan Macpherson, Kenny Pearl, Michael Trent. Modern Barre, faculty Christopher House,

Sasha Ivanochko, Coralee McLaren, Patricia Miner, Michael Trent. Repertory, faculty Karen duPlessis, Coralee McLaren. Bodywork, faculty Patricia Miner. To register or get more information contact The School of Toronto Dance Theatre at (416) 967-6887 or www.schooloftdt.org.

APPRENTICE ACTOR PROGRAM

Are you a young/new actor with a burning desire to get some Shakespearean experience? Shakespeare In The Rough is accepting applications for their apprentice actor program - a nonpaying opportunity to "shadow" a cast member during rehearsals for the summer production of KING JOHN. Please forward your photo, resume and a letter outlining why you would like to be part of our dynamic and cooperative company to: Shakespeare In The Rough, c/o Diana Kolpak, 540 Dovercourt Road #1, Toronto M6H 2W6. Deadline for applications is April 19, 1999. Please note that only applicants who will be interviewed will be contacted.

CULTURAL ATTRACTIONS FUND

The details were announced for Ontario's \$20 million Cultural Attractions Fund (CAF), an initiative to foster investment and tourism, and create jobs in Ontario's arts, culture and heritage sectors.

The CAF is open to Ontario-based, not-for-profit, professional arts, cultural or heritage organizations that have been in existence for at least one year, and whose primary purpose is the presentation of arts, heritage or cultural programming or the preservation of arts, heritage or cultural resources in Ontario.

The CAF will make it possible for qualifying organizations to envision and create major new cultural attraction experiences by reducing the financial risk associated with these ventures, and by providing up-front working capital to assist organizations in staging these events.

The CAF will provide partially repayable loans to assist with the up-front costs of promoting cultural attractions that will bring new people and new economic activity to those communities across Ontario. Funding decisions will be based on a sound business case, including economic benefits for the community through increased tourism activity, new revenues for the organization producing the event, and a commitment of financial support from the private sector.

An independent, not-for-profit corporation called the Ontario Cultural Attractions Fund has been established by leaders from Ontario's arts, culture and heritage community to administer the \$20 million fund on behalf of the government.

For more information please contact Lyn Hamilton, Director, Arts and Cultural Industries Branch, Ministry of Citizenship, Culture and Recreation (416) 314-7081.

The 20th Annual Dora Mavor Moore Awards

Monday June 21, 1999

Bluma Appel Theatre

St. Lawrence Centre for the Arts

27 Front Street East



A Parade of Stars
Curtain 8 p.m.

Celebrating the outstanding achievements of Toronto's theatre and dance community.

Party With The Stars at
the Canadian Stage Company, 26 Berkeley Street
immediately following the show.

Don't miss the announcement of nominees on
May 27, 1999 11 a.m.
First Canadian Place, 68th Floor.

Talk to the Decision Makers!

May 3, 1999
Tarragon Theatre Rehearsal Studio
4:00 p.m. - 7:00 p.m.

A Fundraising Panel Discussion for TTA member companies.

With guest panelists J. Alexander (Sandy) Houston, Executive Director, George Cedric Metcalf Foundation and Nada Ristich, Corporate Donations Manager, Bank of Montreal.

Hosted by David Baile, General Manager, Factory Theatre and Su Hutchinson, Development Director, Tarragon Theatre.

An opportunity to get the answers to questions you've always wanted to ask!

This session is available at no charge for staff of TTA member companies. Non-members: \$25.
Please RSVP to Jessica Fraser at (416) 536-6468 ext. 25.

Classifieds

Space

Classic Theatre & Studio: New 40'x26' rehearsal/studio performance space. Wood floors, 11' ceiling, lots of light, adjoining kitchenette and bathroom. Also two-room office for rent. And coming soon: a new 150-seat theatre (\$1000/week). 1300 Gerrard St.E. at Greenwood. See website for floor plan, more: www.classictheatre.com, or call Alison Humphrey at (416) 406-6033.

Dancemakers Studio: Spacious 30' x 50' rehearsal/wkshp/prfnc space available evenings, weekends & some daytime, sprung wooden floor, high ceiling, Dupont & Ossington, Lisanne Gavigan (416) 535-4740.

Friendly Space: Rehearsal & workshop performance - sunny warehouse theatre, \$6/hr. Friendly Spike Theatre Band (416) 516-4740.

Markham Theatre: 1,900 sq ft rehearsal hall &/or 528-seat professionally equiped theatre available for rent. Sprung floor, full audio and lighting systems, box office & FOH services. Excellent rates. David Scott (905) 415-7537.

New Yorker Theatre: 651 Yonge Street. Contact Greg Attwell (416) 920-1556.

Nightwood Studio: 317 Adelaide W, Ste 6000. Newly renovated, natural light, high ceilings, wood floors, 36' x 20' approx. Competitive rates for rehearsals, meetings, exhibitions. \$10/hr, \$250/wk. (416) 595-5605. Also computer time rental.

Non-Profit Artists' Studios For Rent: Various sizes, long/short-term leases. Send details of your medium, materials, needs, budget, occupancy date and willingness to share to Toronto Artscape, 60 Atlantic Ave., Studio 11, M6K 1X9 (416) 392-1038.

Premiere Dance Theatre: Harbourfront Centre, 450-seat proscenium theatre, 50' x 40' dbl sprung stage, state-of-the-art lighting & sound, spacious lobby, bar, parking. Natalie Lue (416) 973-4940.

Solar Stage: 120-seat fully equipped theatre available for hourly/daily/weekly rental at excellent rates for performances/wkshps &/or rehearsals. 20' x 20' stage, clean, A/C & heated, dressing room. Seconds from Sheppard subway. Elisha Wagman (416) 368-8031.

Studio: At Queen on Bathurst. DNA Theatre has a studio 16' x 19', flexible hardwood floors, private entrance, greenroom, access to kitchen. \$7/hr, \$50/8 hrs. Cathy Gordonmarsh (416) 504-5099.

Tarragon Studio: located in the Tarragon Theatre (Bathurst & Dupont), the studio features 3 rehearsal spaces/studios (each 900 sq.ft.), with a piano; reasonable rental rates for rehearsals, auditions, readings, workshops & classrooms. Maja Kareda (416) 531-4682.

The Canadia dell'Arte Arte Theatre Troupe: clean, quite rehearsal space at a convenient Riverdale location. Private washrooms, rehearsal piano, softwood floor. \$10/hour. Call Peter (416) 408-0998.

Theatre Centre: 1032 Queen St.W. (416) 538-0988.

Employment

Detailed descriptions are on the TTA's bulletin board.

Toronto Dance Theatre and the School of Toronto Dance Theatre is inviting applications for the position of Theatre Manager for the Winchester Street Theatre. Qualifications: technical theatre experience required including programming and operation of computerized lighting boards, good understanding of lighting, electrical and audio/visual systems, and stage rigging. Computer skills and excellent organizational ability are a must. Send resume and covering letter slating availability by April 19, 1999 to: Claire Sakaki, Business Manager, Toronto Dance Tehatre, 80 Winchester Street, Toronto, Ontario M4X 1B2 email: csakaki@tdt.org. For more information call (416) 967-1365.

The Marketing and Communications Department of the Stratford Festival is seeking an energetic, self-motivated and highly organized individual to fill the role of Education Coordinator. Reporting to the Education Manager, you will be responsible for organizing, coordinating and servicing the ancillary activities related to the development and delivery of educational programmes. Forward your resume and covering letter by April 30 to: Human Resources, Stratford Festival, P.O.Box 520, Stratford, Ontario N5A 6V2.

Feast of Fools Theatre is accepting applications for their 1999 summer theatre season that includes two productions - "California Suite" and "Nunsense". Available positions: stage managers and assistants, lighting and sound designers, lighting and sound operators, set designer, set construction coordinator, costume designer and coordinator, make-up designer, props coordinator, house manager, box office manager. Submit application in writing before April 16, 1999 to Feast of Fools Theatre, Attn: Ken MacDougall, c/o The Village Playhouse, 2190 Bloor Street West, Toronto, Ontario M6S 1N3. For more information call (416) 231-3131 x3.

Frog & Nightgown Theatre Productions is accepting applications for a part time/project based General Manager and Producer. Applicants should have previous fundraising experience, good oral and written communication skills as well as good people skills, be computer literate with access to a computer, able to work independently with minimum supervision, possess a penchant for the darkly comic and ability to do 400 things at once. Require a minimum two year commitment. Submit resume and cover letter to Frog & Nightgown Theatre Productions, 93 Raglan Avenue, Toronto, Ontario M6C 2K7. For more information contact Jessica Maynard, Artistic Director & Producer (416) 656-0640.

Sublet

Convenient sublet available May 1 through July 13, possibility to extend. Furnished bachelor, all amenities. \$550/month. 40 Earl Street (near Sherbourne and Wellesley). Call ASAP anytime of day Oscar (416) 929-4556.